

Copyrighted, 1885, by The Frank Queen Publishing Company (Limited).

NEW YORK, SATURDAY, SEPTEMBER 5, 1885.

VOLUME XXXIII—No. 25.  
Price 10 Cents.

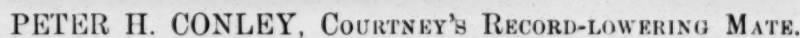
WRITTEN FOR THE NEW YORK CLIPPER,  
BY NATHAN D. URNER.

THE WONDER OF THE WILL.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY OLIVER ANTIENT.

In the full flush of young womanhood, with aspirations and tastes far above those of the people about her, and with nothing in her surroundings to give her the incentive for the same, she might have lived in any circumstances, but she wisely ignored the adroit sses of good men of her own unhappy class, ready and anxious to supply her with a luxurious home, she was made happy one day to see a young man, a student of the law, with a noble blood and gentlemanly mien, who could not conceal his admiration for the graceful octonore. It was Duprez; the meeting-place was the doorway of the St. Louis Cathedral, and the time a lovely October day. He had just returned from a tour to the south, and she was walking in the Place d'Armes over the white marble walks in the Place d'Armes.

"Her mother died the woman, almost—and I have continued she loves me, and me till I die."



"Her mother died when Marie was but four," said the woman, almost choking with the falsehood "and I have continued to care for her. And, m'sieu, she loves me, and calls me 'maman,' and will so call me till I die.")

"Maman," she cried, "I do not care for him. I will not marry him I love not. Do not press me, and, I pray you, do not sell me to the man I dislike."

All this time the man she did love had never been

with you, after you have  
almost a right to d

"Marie," said he, as he turned his tear-filled eyes







— Josie Mills and the stock in "Ten Nights in a Rooming House."

**people whoever get inside a theatre are rapt in  
nightly.**

**GOSSIP.—**Manager Haystack's stock at the Museum includes Josie Mills, leading; Thos. Brown, old man; J. M. McAniff, John Clark, Harry Freeman, Geo. Langner, Freddie Lang, Harry Lang, Russell Howard, and Harry Dresser. They play three times a week at the Museum. Friends at Hamilton, Can., last week.

**FILM.—**At Music Hall a concert was given for the benefit of Edward Schreiner, leader of the orchestra, which is one of the finest in Michigan. Geo. C. Mlin appeared for the first time in this city Aug. 25. He played "Richien" before a small but very enthusiastic audience. The "Bad Boy" Co. drew a large house 20. Geo. E. Stoddard, a popular young man of this city, left 25 to join the Taverrier Dramatic Co. at Port Huron. He carries

[illegible]

elements of the walls and ceiling, capitalizing on the fact that the superstructure is made of brick and masonry. The proscenium and box fronts have been handiwork finished off with carved work and art glass, contributing to the look of the building. The auditorium is the heart of the house. The second floor contains a lobby and gallery, the balcony entrance being just inside the auditorium. The auditorium is 320' long, 100' wide and 320' high to the gridiron. The proscenium opening is 200' square. There is an enormous amount of space and the seats are large and comfortable. The decorations are of a classical aspect, the prevailing color being high yellow. The auditorium is heated by steam and is lighted by gas. The auditorium is supplied with four ventilating shafts, the air being raised by means of a gas engine. The building is made of a strong concrete and a constant change of air is maintained. The seating capacity is estimated between 1,200 and 1,300. W. H. Hillier is proprietor and manager. E. Hillier, stage manager, and J. Bellotti, business manager, are the business agents. The house opens with the following company: The Four Emeralds, Maggie Russell, Thelma Allen, and Della D'Amico, comedienne; J. Bellotti, comedian; and the Cuban Wonder, Morton and Rinaldi, ballet; Nellie Myers, Lillie Morris, Low Tatton, Johnny Ray and the Cuban Wonder, comedienne.

**Caton Rapids.**—Francis Labadie and his "Nobody's Child," Co. recently closed a successful three nights' engagement at the Opera house. They are doing well here, and will play at the Casino, Astor, and Lyceum, has just closed his "Corsican Brothers" Co., organized in this city to do small towns, joined Labadie here. Richard W. Ward, Jr., of New York City, arrived August 1st, one week. The manager of the house has engaged Cha. La Mont of New York to paint an entire new set so scenery. The programme was looked for.

**NEW JERSEY.**

**Newark.**—The regular season at the Grand Opera-house opened Aug. 31 with James H. Wallack in the "Bandit King." The house was good, as was the performance. The plot is very fine. The play, Sept. 28, 29. There was signal a failure that we do not give synopsis or cast.—Ed. CLIFFER.] This theatre has been entirely renovated. A gallery entrance has been constructed from the rear of the pit. Seats separate. Booked: Sept. 4, 5, "A Pair of Kicks;" week of 7, Chafaur; and 14, "Shadows of a Great City."

**JERSEA HOUSE.**—"The Street scene at London," with Charles DeKosse as the star, opened 3 days ago last night. The following is the company: Charles Dekosse, Mr. Edwards, M. Elliott, Frank Carson, Harry Steison, Win. H. Johnson, Mrs. C. E. Johnson, Misses Mary and Helen Johnson, Miss Edna, J. McCoy, C. Thompson, E. Wells, H. Hallen, T. Morrison, Miss Rosa Lyon, Miss Clara Grammer, Miss Margaret McElroy, and Miss Mary McElroy. Booked: Sept. 7, 8, K. Chester's Company.

**St. Paul's Pavilion.**—Edith Minnie's Comedy Co., opened Aug. 30, and have been playing very catchily, contains some good points, and was received with general favor. The piece was mounted in good style, new scenery having been purchased by direct importation by Sullivan. Booked week of 7, The Four Comets.

**Pateron.**—At the Opera-haus J. C. Stewart's "Two Johns" Comedy Co. will open the preliminary season Sept. 1, 2..... At Little Ocean Island Prof. Howell's dog-circus is the only amusement at the Pavilion this week. For week of 7, Edith St. Clair and her Co., H. B. Hill and his Co., George F. Green, Castleton, stage carpenter at the People's, is very ill. He is suffering from a severe attack of rheumatism. The season's programme includes "The People's Choice," a little baseball comedy drama. "I-o-u" was withdrawn at Little's Comedy Aug. 29. The company presented "Rathless Love," a very pleasing play, and a good business, with Mrs. F. S. Evans in the title role.

**Jersey City.**—At the Academy, Sara Von Leer

**MORRISLOVA.**—The first performance on any stage of "Whose Can It Be?" a comedy written for the Carroll Family, was given here on Aug. 27.

**GERMANIA THEATRE:**—The new faces this week are Dave Reed, Eugenia, Winnie, Lemah, Dave Jr. and Mrs. Daniel Reed, who will appear in "Hydrophobia" with Laura Lacey, Leslie and Clark, Pickert and Mayoh, Miss Hill, Virginia, Nellie and Clara De Bar. Manager Waring returned home from a tour of the theatre on Monday.

**THEATRE COMIQUE:**—The new faces this week are Dillingler and chas of the orchestra, waved his baton and greeted him with the strains of "Home Again." Manager Waring looks well after his trip.

**RHODE ISLAND.**

**Providence.**—At Sans Souci Gardens commencing Aug. 29, Cornine will play a return engagement with the Janine Cornine.

**LAWS OPERA-HOUSE.**—It will inaugurate the season with the Thatcher Primrose & West Show opening Sept. 4 and 5, to be followed by "The Bankers' Club."

**THEATRE COMIQUE.**—This place opened Aug. 31 to a packed house, and for specialty-artists were shown Florence French, Annie Suits, Booker and Leigh, the Barker & Log-Circus, Boster and Leigh scored a big hit; the Luciers were obliged to respond to live encores, and Miss Suits, together with Parker's

**Pawtucket**—Music Hall opens Sept. 7 with Thatcher, Primrose & West's Minstrels.

**IOWA.**

**Des Moines.**—Nothing of interest in dramatic circles occurred last week. The soft-goods contest at the Grand Aug. 27 was very cleverly managed and drew a fair share, but was not drawn in result. The Republican State Convention occupied the grand Aug. 26, 27..... The Dime Museum has a exceptionally good programme for state fairs week. It will open its doors next Monday morning. Co. occupied the boards of the German Theatre we saw Aug. 24-29, playing to good business.... The Baryte family were widely recalled by the Melburn Musical Family Sept. 5, as they sang "The Bird Song." They opened the season, "The 4-Faw Show visited their theatre last night. In the afternoon and average a good houseful.

**McGregor.**—The Hansons Dramatic Co. opened season here Aug. 19, playing four nights to good houses.

**ALABAMA.**  
**Selma.**—The Academy of Music is now reaching completion, and the season will begin Oct. 7 with G. Moore's "Devil's Auction."















DAKOTA.

**Fargo.**—At the opera-house, the next attraction is *Chas. A. Gardner in "Karl the Peddler"*, Aug. 31, and *Sol Smith Russell in "A String of Buttons"*, Sept. 1. As I wired you, Manager Robe attached Den Thompson's baggage for not playing the dates he was booked here, Aug. 20 and 21. The baggage was released by Mr. Thompson giving bonds in the sum of \$2,000. The trial will be held in the Circuit Court in December. The company did not get their baggage released in time to play their engagement in Bismarck, Minn.

**Coleman.**—No new faces opening 31. Remaining: The Kesters, Hugh McNulty, Tom Lewis, Frankie Christie, Jennings and O'Brien, Tills Russell, Rose Wells, Harris Sisters, Minnie and Cora, and last, but not least, the efficient manager, W. H. Davenport, who has been the presiding genius at this popular place for the past four years. The excellent orchestra at the Coleman, under the leadership of Prof. Amme, is as much a feature of the entertainment as the performance upon the stage.

**Quincy.**—No arrivals 31. Same company remain. **Notes.**—The Coleman and Odeon are admitting patrons free to all portions of their houses. It is supposed by the public that this is done to avoid the payment of the heavy license which is imposed by our Mayor upon variety theatres—\$100 per month. Jos. F. Campbell has resigned the management of the Odeon, and closes Sept. 12. He has organized a new quartet, to be known as the Four Tourists, and composed of J. F. Campbell, Maggie Evans, Tom Kerr and Ada Mortimer.

**East of the city.** The misstatement was unintentional; the place is merely the summer residence of the Howards. Chas. H. Day writes me that Geo. Skelving and C. Weaver of Selts' Bugle Brigade were detected in tampering with the Van Amburgh printing at Crawfordville, Ind., Aug. 24, and fled. Weaver was captured at Bloomington, Ind., convicted of malicious mischief and fined \$25 and costs. Skelving is yet wandering. Du Rod Twin Bros. leave 29 for Philadelphia. Wm. R. Cleveland, of McNish, Johnson & Slavin, and Manager Fred S. Wood's Museum, leave 29 for Philadelphia. The secretary of the State Board of Health is after Burdette's Circus. Dr. Metcalf claims that the show is trading off horses of the glanders to Indian farmers, and says the board will resort to heroic measures to stamp out the disease. Metcalf declares that he will quarantine against the entire establishment, if it can be found.

**Lafayette.**—Coming: McNish, Johnson & Slavin's Minstrels, Sept. 7; Bartholomew's Horse Show one week, commencing 14. J. P. Harris, of McNish, Johnson & Slavin's Minstrels, will be in the city Aug. 29.

**Logansport.**—Frederic Bryton in "Jack O' Diamonds," Sept. 2; Van Amburgh's 3. Two variety medicine companies are here giving free patent shows. I notice Lillie and John Shaefer among them.

NEBRASKA.

**Omaha.**—Sol Smith Russell is announced for Sept. 5, matinee and evening, and 7. Gilmore's Extravaganza Co. in "Devil's Auction" and "Zamara," played to immense business the entire week closed Aug. 28.

**Wood's Museum.**—Lida Gardner's Minstrels continue here, having met with fine success. Wood's Museum and Theatre has been completely embellished and decorated, and now presents a most inviting appearance. An adjoining building has been secured for the museum department, part of which will be used for a spacious entrance, the former entrance being used only as an exit. The new building will be used for the museum and the museum department is receiving additional features daily. The regular season opens Sept. 14. Col. J. H. Wood is proprietor and Nick Norton manager.

GEORGIA.

**Augusta.**—The first symptom of a return to amusements comes in the announcement of the appearance of McIntyre & Heath's Minstrels, Sept. 2, to feel safe in saying they will meet with a hearty reception, since we have had nothing in their line for so long.

WEST VIRGINIA.

**Wheeling.**—At the opera-house, Fred Bryton in "Jack of Diamonds" will appear, but we are pleased to announce a large house greeted Barlow, Wilson & Rankin's Minstrels 29. Flora Moore's Co. in "A Drummer in Petticoats," have canceled until later. Harry Lacy is due Sept. 8-12 and Tony Pastor's Co. 19.

**Chas. Shay's Academy of Music** opens fair week with the "Pathfinders," 7-2.

**THE ALHAMBRA PALACE,** Chapline street, North-end and Island Rinks open 7; the Capital Rink is to follow Oct. 1.

PARKERSBURG.

**No arrivals this or next week.** The season has not fairly opened, but promises to be one of unusual success. The Academy of Music has been renovated, and some of the finest attractions on the road have been booked.

**Red Sulphur Springs.**—The Bijou Theatre Co. as a special engagement, played here Aug. 27 to a large and enthusiastic house. "Rip Van Winkle" was the piece. H. D. Bartley, Fred Seward and Marie Durand made hits.

**Alderson.**—John Fisher, manager of Alderson Hall, reports that the Bijou Theatre Co. closed a good engagement here Aug. 27. They have a return date in October.

VIRGINIA.

**Richmond.**—R. L. Downing's "Tally-ho" Co. open the twenty-second regular season of the Richmond Theatre Sept. 1, and will remain two nights. Nothing else is booked for this week.

**THEATRE COMIQUE.**—The new faces announced for Aug. 31 were: Agnes Ashton, Otilie Moore, Carrie Abbott, Cora Marshall and Cora Moore. Conventions for a new departure at this house have been already booked, and will draw well. Prices have been raised to their old rates—25 and 50 cents.

**Norfolk.**—Honor has it that the new Mozart building has already been leased from Jan. 1 by New York men, they are giving a good sum. The hall committee refuse to substitute.

**Danville.**—The following people were at Tatum's Museum last week: The Paynes (Billy and Alice), Attie Moore, Lizzie Kiser, R. Jean Buckley and Bob Carroll. Business continues good. The opera-house is closed, and the Museum is the only place which is now under repairs. He will make a permanent place of it.

**Lynchburg.**—McIntyre & Heath's Minstrels opened the regular season here Aug. 29 to a packed house. R. L. Downing comes Sept. 9, 10 and 12 to the Capital Rink.

MAINE.

**Portland.**—Another great week's business at both island theatres. The Bianche Corelli Comedienne Co. packed the Pavilion at every performance. "Iolanthe" and "Chimes of Normandy" were fairly well sung and well costumed. The scenery and orchestration were very bad, but the audience didn't seem to mind details. This week the same troupe will appear in "Mascot," "Olivette" and "Palience."

**GREENWOOD GARDEN.**—Sam Lucas' Georgia Minstrels did a good business the past week, and have been re-engaged. The company has been rechristened, and will be known as the Diamond Comedy Co., with Billy Diamond as the star.

**THE PORTLAND THEATRE** has been newly decorated and otherwise put in first class condition. The season opens Aug. 31 with the Lucette Opera Co. in "Madame Boniface." Their two nights' engagement will be followed by Murray and Murphy in "Our Irish Visitors."

HALLOWELL.

**Chas. Gilman's Co.** open tour here Aug. 31, in "Fun in a Grocery." Hattie Moore, Arizona Armond, Flora Myer, Thos. O. Leath, B. G. Briggs, W. C. Austin, H. A. Jackson, Wm. Langing and Gen. Totman (note) are in the company.

ATLANTON.

**At the Palace Opera-house,** the opening will be by Geo. C. Mills' Co. Harry Myers and Mark Davis, representatives of the "Tall Tones," in "Trovatore." Bassi, the prima-donna, made a fair Leonore; Pieri, the contralto, a good Azucena; Pogliani, the baritone, a fine Luna.

CITY OF MEXICO.

**The Sten Italian Opera Co.** opened at the Teatro Nacional in "Il Trovatore." Bassi, the prima-donna, made a fair Leonore; Pieri, the contralto, a good Azucena; Pogliani, the baritone, a fine Luna.

MISSOURI.

**St. Louis.**—The People's Theatre opened Aug. 29 with the "Burr Oaks" Co., and will close Sept. 5 for a week. Since last Spring, the house has been repaired and redecorated.

**Port's Theatre.**—"The Professor" is the attraction for this week, to be followed 6 by the Atlanta Richmond Burlesque Co. The house has been touched up during the summer, and an electric plant put in capable of lighting twelve hundred incandescent lamps. Six hundred are being used this week.

**OLYMPIC THEATRE.**—This theatre was opened 30 by Tony Pastor's Co. The house has been furnished with new carpets, etc., and generally brightened up. Evans & Hoy's Co. are announced for Sept. 6.

**CASINO THEATRE.** The Climax Novelty Co., consisting of Barton and Carroll, Campbell and Nibbel, Belle Dolan, John Brace, Dolan and McCarthy, Ed. Gallagher, the Gerry Sisters and Odell and Ardell, are announced for this week. The Coleman Sisters make a hit last week.

**PALACE THEATRE.**—Ward and Lee, Gracie May, Harry W. Bartlett, Howe and Brooks, Hall and Williams, Whiting and Ryder, Charley Frye and Jennie Howard are announced for this week. Business is good.

**EMER'S ALHAMBRA THEATRE.**—Mack and Colter, Frank Bond and Frankie Backer are the new faces this week, and Josie Martelle, Ed. C. Kennedy, Blanche Leslie, Harry Bloomer, Kate and Lizzie Hastings and Lew Milton remain. Business is good.

**THE NEW GRAND OPERA-HOUSE.**—Fronting Market street, between Fifth and Sixth, stands the new Grand Opera-house, built in 1882, the old building was first opened to the public, and it was rebuilt Aug. 28, 1882. The new building was destroyed by fire Nov. 23, 1884, and now it rises again from its ashes in grander style than ever before, and will be thrown open Sept. 14. The new set forth in stone tablets over the second-story windows of the front. The ground size of the building is 70 ft. front and 140 deep. On the stage is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this front is represented as the finest in the United States, I will try to describe it. The style is Moorish. The entrance is an opening 24 ft. wide and 24 ft. high. The doorway proper is 12 ft. wide, and the entrance is a wide aisle, and on the west a three foot aisle, the building fronting the north. As this



## AQUATIC.

## COMING EVENTS.

Sept. 5—Eight-oared match, Nassau vs. Fallada B. C., Yonkers.  
Sept. 10—Potomac River regatta, Washington, D. C.  
Sept. 10—Staten Island Athletic Club regatta.  
Sept. 16—Regatta at Lake Maranacook, Me.  
Sept. 16—Four-oared match, Valencien, Meteor B. C., Pleasant Valley, N. J.  
Sept. 21—Nassau Regatta Club regatta, Providence, R. I.  
Sept. 22—Single scull race, Leary Cup for Juniors, Harlem River.  
Oct. 5—New York Athletic Club Fall regatta.  
Sept. 12—Huntington Club Fall regatta.  
Sept. 12—International races for the America Cup.  
Sept. 15—Race for Bennett and Douglas Cups.  
Sept. 17—Race for Brenton's Reef Challenge Cup.  
Sept. 22—Race for Cape May Challenge Cup.

## BARREN ISLAND GAMES.

A Perfect Catechism—Oarsmen all at Sea when not in the Mud.

The sea is a safe place to be in when it is near the Jamaica, Meadows or Sheephead Creek. But it is in newspapers that some of our professional scullers are just now most at sea. Engineered by one who for a half-dozen years or more has been diving into gate-money up to his armpits, they are engaging in a catechism of matches, and fishing for some of the catchpenny challenges, and yet are in doubt as to when they issued them, or why they do this, that or the other thing. Let us pierce this bubble of humbug.

A few days ago, in the columns of one of the dailies of this city, Edward Hanlan was represented as saying that the reason why he did not go on with the match with Teemer was that the latter had acted unprofessionally at the recent Pittsburg regatta. Two days after this statement is made we find Hanlan and Teemer together at Rockaway, arranging for a so-called match for \$2,000 a side.

A prince of hippodromes has since printed this:

The race, when rowed, will be for blood. John T. has

fire in his eye, and Hanlan is ready to accommodate him.

Both men prefer to row on water in the vicinity of New

York, and the result of the match will be the same as if

the match were rowed on the Hudson. The public will

be satisfied with the result of the match, and each will be

strongly backed.

The public were not informed at the same time,

however, that the party who is engineering these

schemes, and who rode the foregoing, had been in

correspondence with Teemer's right-hand man, be-

fore the public had heard of the proposed race in New

York waters. If the match is honest, why should

Teemer prefer New York water, where no proper

course for so weighty a match as one for the cham-

pionship of America, between these men can be se-

lected, and presumably clear? If it is honest,

why should he, when he would clearly have an ad-

vantage over Hanlan at five miles or four, consent to

row three? The match, if made, will be of course be

for blood, but it will not be the blood of the men or

men or of their backers. The likeliest thing to

occur is that a great crowd will buy excursion

tickets to Rockaway or Coney Island, or maybe Oak

Point, and that then there will be no race. Hanlan

does not want to row Teemer, and Teemer does not

have gone on with the match of last June, for which

he signed articles. It is not true that he backed out

because of Teemer's conduct at the Pittsburg regatta.

That was held July 15-20. On June 24, the day

before the Hanlan-Hosmer match, he received from him

a telegram that satisfied him that he did not mean

to risk any money rowing Teemer or anybody else

this season, unless possibly he could get a short-dis-

tance race. The distances were made short enough

in the match of five races for which on June 19 he

signed articles with Teemer, being respectively

two, three and a half, four and five miles.

The very short ones were provided for at the sug-

gestion of Hanlan himself, who in Chicago on June

24 had proposed to row Teemer for the champion-

ship of America at one mile, two, three, four and five

miles, the compromise on June 19 being as already

given. It soon became evident that three of the

five distances are a little farther than Hanlan cares

now to go against a good sculler, and so on June

24, almost a month before the Pittsburg regatta,

Hanlan positively and finally refused to row Teemer.

We are impressed with the idea that the match was

meant to be honest when the articles were signed.

Had it been designed as a "hippodrome," it would

have been gone through with. "Hippodromes" are

nowadays almost always gone through with.

It is only genuine affairs that fall through.

Another of the proposed schemes is a three-

cornered exhibition among Hanlan, Ross and Lee.

It is supposed to be for \$3,000 the scullers or their

backers putting up \$1,000 apiece. It was repre-

sented on Aug. 22 that Lee was selling in the bet-

ting at \$20. This itself is "hippodroming." There was

no betting. If there was, and Lee was selling at \$20,

who is the one who is virtually betting with him?

Is it the one who is putting up \$1,000 for Lee in the

sweepstakes? On the other hand, if Lee could be

quoted at as high a mark in the betting as Hanlan

or Ross, who is the fool that is putting up \$1,000 for

Ross to row against two men who have been rowing

seasons been side-partners. Lee acting as a foil for

Hanlan? There is a special chance that anybody

who rows for "blood" (the blood of oarsmen,

though) against Hanlan and Lee will be "pocketed."

Is Ross putting up \$1,000 for Lee, taking that chance?

Here is a complete expose of the character of this

race. It is from the editorial columns of the one

who "holds the stakes." It is a bald and brazen bid

for the public to patronize the boats and railroad

of the Manhattan Beach Co., who pay these men a

certain sum for their participation, which sum,

whether correctly or not, is represented as a "pur-

se" of \$1,200, added to the \$3,000 staked by the oar-

men.

The three-mile sculling race at Sheephead Bay on

Friday, Sept. 4, between Hanlan, Ross and Lee, is bet-

terly worth seeing than the exhibition at Jamaica Bay on

Saturday last. Ross will win if he can. The management

will look to the result of the match, and will be

carefully surveyed. The money at stake is held by the

—

"Ross will win if he can." This assurance im-

plies that Ross is not in the habit of winning when

he can. Why not have said also that Lee will win if

he can? It is a certainty that Lee will win if he

can. Why not have said that Lee will win if he

can? It is a certainty that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he

can. Why not have said that Lee will win if he



















# TONY PASTOR'S COMBINED COMPANIES.

THE PHENOMENALLY GREAT COMBINATION. A GREAT COMEDY SHOWS COMBINED. HARRY AND JOHN KERNELL'S GREAT COMEDY CO., AMERICAN FOUR COMEDY CO. MR. AND MRS. HARRY WATSON'S OPERA-COMIQUE CO., AND TONY PASTOR'S OWN COMPANY. A HOST OF VAUDEVILLE STARS. TONY PASTOR AT EVERY PERFORMANCE. SUCCESS CROWDING SUCCESS. STANDING ROOM ONLY. AN OVATION AT CHICAGO. CRUSH AT BUFFALO. HUNDREDS TURNED AWAY AT DETROIT.

**PROFESSIONALS**  
can and board, pleasant rooms, kind treatment and a quiet home while in New York at Mrs. FITZGERALD'S, 111 Prince street, convenient to all theatres.

**MAGIC.**—MANUFACTURER OF FINE MAGICAL APPARATUS, JUGGLING TOOLS, VENTRILOQUAL AND PUNCH-AND-JUDY FIGURES, ETC. Catalogue 10 cts. Send 10 cts. to W. YOST, 35 North Ninth street, Philadelphia, Pa.

**WM. ARMSTRONG, MANUFACTURER OF SHOW CANVAS, FLAG, etc.** Estimates furnished. Address WM. ARMSTRONG, 124 Lake street, Chicago, Ill.

**FINES.**—LARGE HALL AT Richmond Springs, N. Y. Capacity, fifteen hundred. August and September dates and rates may be obtained of J. S. DUSSEY, Manager, "salo," Richmond Springs, N. Y.

**NEW OPERA-HOUSE, FREDRICKS, BUREAU.** New scenery; heated by steam; finest Opera House in the State; seating capacity 800; population 5,000. OPEN AUG. 31, 1885. Open dates to be furnished on application. Share of rent. CHAS. E. HUNTER, Manager.

**NEW OPERA-HOUSE, MEN-DOTA.** ILLS. POPULATION, 6,000. CAPACITY OF HALL, 800. SEATED WITH FOLDING-CHAIRS. EXCELLENT SCENERY ON FLATS. Splendidly lighted and acoustical properties perfect. Address CASPER FISCHER, Manager.

**MAGICAL MANUFACTORY OF STAGE ILLUSIONS, VENTRILOQUA AND PUNCH-AND-JUDY FIGURES.** Also Aerial Suspensions in Stock. Punch and Judy Illustrated, 25c. Send 2c. for price-list, or inclose 12c. for Illustrated 13c. page Catalogue. Address W. J. JUDD, 25 John street, New York.

**HURST'S OPERA-HOUSE, W. BRIDGE-WATER, PA.** Opening a gallery; population, with vicinity, about 3,000; booking first-class companies on sharing basis. Address HURST, 1400 Locust street, Philadelphia, Pa.

**HAMMERLYN'S HALL,** on Washington, Ohio and Western Railroad, at Leesburg, Va., for rent. Fair dates open Sept. 15, 16 and 17. Apply to HAMMERLYN, as above.

**DRAMAS.** Sketches, Songs, Burlesques, Lectures and every Stage Specialty written to order. WM. R. WATTS, 123 Hester street, New York City.

**AGRAND CHANCE.**—A PARTNER WANTED with small cash capital for the great representative Drama, "Knights of Labor." A grand success. Address MANAGER, 145 Congress st., Troy, N. Y.

**WANTED IMMEDIATELY.** A YOUNG MAN OR SPECULATOR WITH FIVE HUNDRED DOLLARS AS PARTNER WITH EXPERIENCED MANAGER.

New play, first-class company, elegant pictorial wall and window route, West and Northwest; am well known over route. Excellent chance for young man who wishes to adopt the profession or for a speculator who wants a good thing. No previous experience necessary, but must possess some business qualifications and good appearance. Season begins in N. Several ladies and gentlemen of ability wanted to complete company. Address BART SMITH, Box 1,406, Chillicothe, Ohio.

**JOSEPH P. FINA.** THE YOUNG ROMAN ARTIST AND AMERICAN COMEDIAN, who has been the real critic of Music and Drama, in which he has been signed for the coming season, 1885 and '86, for the first time in the variety stage in specialty combination; but Mr. Fina will not go on the road next season, because marriage will prevent him, appearing early in the season 1886 and '87 with new comedy, in three acts, entitled "The Barber of Seville," or "The National Extant in the World." Address care of CLIPPER.

**WANTED FOR SEASON OF '85-'86.** A BOY CONTOURIONIST, not over 13 years of age. Must be able to skate on rollers, do both splits, and must be a close back-bender. Salary good and sure. Address at once, HEINE BROTHERS, 114 Orchard street, Elmira, N. Y.

**FOR SALE.**—A CANVAS ROLLER SKATING-RINK, doing good business. Will sell cheap. Good reason for selling. Address J. 226 S. Peoria street, Chicago, Ill.

**THE IRVING.**—JAMES IRVING'S WONDERFUL ACT OF SEPARATION OF THE DAY.

What the members of the Anglo-American Circus say of his act: "We, the undersigned members of the Anglo-American Circus, can say it is the most wonderful performance we have ever witnessed."—Miles Orton, Sam Dickey, Charles Muddell, Claude Orton, Ed. Dooley, George Hicks, Gus Garholt, Lew Hicks, Peter Rogan, Eugene Durand, Dan Lester, Doty Bender, W. Gay, James Bell, Prof. Taylor R. Orton.

What THE HENDERSON (KY.) JOURNAL says: "The most wonderful performance ever seen in Henderson was that of James Irvin on the trapeze. Seeing him in his act, he stands upon his head with his arms fast folded. He juggles with four balls, smokes, drinks, fires a pistol and does other wonderful feats in this position."

Also our Double Horizontal-bar Act. What THE BUFFALO EXPRESS says: "The tricks performed on the horizontal bars by the Irvin Brothers are very difficult and accomplished with ease."

**MANAGERS OF FIRST-CLASS COMBINATIONS CAN ADDRESS CARE OF CLIPPER.**

**MONEY TO BE LOANED IN SHOW-BUSINESS.** Wanted, Panoramia representing Pictorial Battles U. S. Civil War. J. H. CRAV, Apollo Theatre, Evansville, Ind.

**JOE TINKHAM, THE VETERAN AND EQUESTRIAN DIRECTOR OF HUNTER'S HALL, AD SHOW,** was surprised and presented with a \$75 gold-headed case by the members of the company Aug. 23 at Mayville, Kansas. Wm. S. Wheeler, the clown, on behalf of the donors, made the presentation. The donors are Carl Clary, Gus Goss, Doc Miller, Ed. Pohl, Eli Herman, Harry Maynard, Louis Loner, Arthur Perry, Charles La, John McNulty, John Light, John Hope, John D. Hunter, W. S. Wheeler, T. T. Ball, Alex. Watson, Jeannette Hunter.

**WANTED.** Vocalist to lead illustrated Concert; one who can sing accompanied by organ and deliver descriptive lectures. Address F. J. KELLOGG, Battle Creek, Michigan.

**WANTED, ENGAGEMENT AT LIBERTY.** GOOD SECOND-VIOLIN AND B-FLAT CORNET. Address J. E. MACK, 229 Maple street, Dayton, O.

**FORT WAYNE, IND., ACADEMY OF MUSIC.** Seats 1,200. Season, 30,000. Share of rent. Population, 35,000. Entirely refitted this season; full stock of scenery. H. J. TRENTMAN, proprietor and manager; C. B. WOODWINT, assistant-manager.

**WANTED.**—OFFERS FOR 120 SONGBOOKS, violin, etc. Paintings and side-show stuff wanted. "FRITZ," Box 12, 30 Frankfort, Mich.

**WANTED.**—SITUATION AS LEADER BY A COM-PETENT VIOLINIST AND PIANIST. No objections to traveling. 503 Tenth ave., S. Minneapolis, Minn.

**FOR SALE.** The Successful show known as BURNHAM'S PANORAMA OF THE AMERICAN REBELLION, which has been exhibited in the Eastern States the past seven years, and has up to the present time done the most successful business of any show of the kind. It is now for sale in consequence of other amusements enterprises taking my whole attention. To any man wanting to invest \$500 in a sure business this is a chance seldom offered. For particulars address with stamp, C. MELVIN C. Stoneham, Mass.

**NOTICE TO PROFESSIONALS.**—FURNISHED ROOMS FOR RENT, WITH BOARD OR WITHOUT BOARD; one block from Palace Theatre; also one block from Casino Theatre. Address MRS. MAMBOY, No. 616 Walnut st., St. Louis, Mo.

**A BOHEM FLUTE AND PICCOLO PLAYER** DESIRES ENGAGEMENT IN ORCHESTRA where business is steady throughout the season. No objection to traveling. Satisfaction guaranteed. Address W. C. 221 West Newton st., Boston, Mass.

**WANT A GOOD RESPONSIBLE MAN,** a good General actor and a Responsible lady. I can make use of a first-class Amateur Lady. Enclose photo. State lowest salary and where last engaged in first letter. Address T. B. YUCKER, Cicero, Hamilton Co., Ind.

**GREAT ATTRACTION FOR FAIRS.** FOR SALE, The Largest Ox in the World

Weight, 4,000 lb.; also a FINE SACRED COW. Apply or address FRANK P. STONE, SEASIDE, AQUARIUM, Island, N. Y.

**TRICKS.** JUST ISSUED OUR NEW and full illustrated Book Catalogue (no. 1885) of fine magical apparatus, illusions, etc. Send 10c. for catalogue. BARNES & CO., 232 Sixth avenue, N. Y.

**TO CIRCUS AND SIDESHOW MANAGERS.** JAMES MARTIN & SON, Manufacturers of Circus and Show Canvases, Bunting, Plugs, etc., 110, 112 and 114 Commercial street, Boston. Price-list sent free.

**J. D. PURCELL, SOLO-CORNETTIST.** Can be engaged by a reliable Dramatic, Minstrel or Variety manager coming season. Salary reasonable. Reber and reliable. Address J. D. PURCELL, Chicopee Falls, Mass.

**C.W. CRANE & CO. THEATRICAL ENGRAVERS.**  
100 NASSAU ST. NEW YORK CITY  
PRICE LIST FREE

I Have Canceled My Engagement with William E. Crosby, for the Australian Trip.

**Sir Alexander Cooper**  
The Yorkshire Giant,

The tallest man in the world, towering head and shoulders over all rivals, specially imported to put all so-called Giants in the shade, can now be engaged for the Winter season in Museums; also for the tenting season of 1886. Alexander Cooper stands 8 ft 6 in. Tallier than any man on earth. Address P. O. Box 563, Bay City, Mich.

**HARRIS' CIRCUIT.** WANTED AT ALL TIMES, NOVELTIES AND CURIOSITIES for my different places, Baltimore, Pittsburg, Cincinnati and Louisville, from 2 to 4 weeks at each place. Salaries must be kept in the times. Address P. HARRIS, Vine street Museum, Cincinnati, O.

**H. MUNDHEIM,** Opera and Circus Shoes, 369 BOWERY, Between Fourth and Fifth streets, New York City.

**MUSIC AND SONGS.** All the latest from all parts of the world at the lowest prices. Songs played over for professionals. HARDING'S MUSIC OFFICE, 229 Bowery.

**Old Zip,** What is it? and Ashbury-Benzmen open for Museums or Fairs after Sept. 1. Apply to G. B. BUNNELL, Broadway and Ninth street, New York.

**Magic & Anti-spiritualism!** GENUINE MAGICAL NOVELTIES, PSYCHICAL PHENOMENA AND OWN CREATIONS. Such illusions as have never been offered before by anyone. Something NEW at last. Send for wonderful list and be convinced. Free to professionals. Amateurs, send 10c. JASPER BARBERO, 8 Wabash avenue, Chicago, Ill.

**PATTERSON'S STANDARD THEATRICAL TRUNKS.** First quality, \$5; 116 rivets to each trunk (not nails). Second quality, \$3.50. Five years guarantee. Hundreds of professional references. Look out for imitations of our ad. Do not send money to irresponsible parties. C. PATTERSON, 132, 134 North Ninth street, Philadelphia, Pa., formerly at 80 Walnut street.

**JOHN SPARKS,** Slide Trombone-soloist and Musical-artist. Latest solos on all instruments; play baritone on slide in brass; permanent address care of CLIPPER.

**HENRY C. DOBSON'S** great patent Silver Bell Banjo. The grandest-toned instrument on earth. Beware of worthless imitations. None genuine unless stamped with my name. Universal Banjo Instructor, price \$1.25. HENRY C. DOBSON, 1270 Broadway, New York City.

**S. S. STEWART'S** Banjo and Guitar JOURNAL, 10 cents per copy in United States Stamp. Be sure to read it. Address S. S. STEWART, No. 418 North Eighth street, Philadelphia, Pa.

**WANTED,** A First-class Dutch comedian. Salary small, but sure. Board and traveling expenses paid. A long engagement to proper person. Address Dr. J. I. LIGHTHALL, Peoria, Ill.

**SMITH & PETTINGILL,** MANAGERS OPERA-HOUSE, MEMPHIS, MISSOURI. Open dates for September, October and November.

**MAGIC AND JUGGLING GOODS.** Send 15c. in stamps for the new 144-page Illustrated Catalogue. Over 600 Tricks and Illusions. Jugglery List sent on receipt of address. OTTO MAERER, 321 Bowery, New York. Professor of Leerdam. Established 25 years. Full outfit for magicians and jugglers always on hand.

**"AMERICANS IN LONDON,"** Highly sensational melo-drama, and others. Call or address ANNE LEWIS, 203 East 14th street, or SIMMONS & BROWN, 1166 Broadway, New York.

**J. R. JOHNSON,** SONGS, SKETCHES, DRAMAS TO ORDER. 2,365 Richmond street, Philadelphia.

**OPERA-HOUSE, FORMERLY SWIFT'S HALL,** FISHKILL-ON-HUDSON, N. Y. The undersigned having purchased the above property has repaired and refurnished it throughout. Is now to RE-OPEN. DAVID GRAHAM.

**TO GEORGIA MAGNETIC WONDERS.** WANTED TO ENGAGE LADY who performs the feats of Lulu Hurst, for an extended tour with a combination. Lulu Hurst, Mattie Price, or Mrs. Coleman please write. Address J. RANDALL BROWN, Minneapolis, Minn.

# GREAT ST. LOUIS FAIR OCT. 5 to 10, 1885. \$50,000 CASH PREMIUMS. ANIMALS FOR SALE.

Pair Puma's, 4yrs. old..... \$300  
Pair Black Yak, 3yrs old..... 250  
Pair Male Zebra, 7yrs. old..... 700  
One Cape Buffalo, very large..... 200  
One Am. Buffalo, male, very large. 125  
Pair Leopards, 5yrs. old, very fine. 600  
Pair Black Bears, 4yrs. old..... 125

Delivered on cars at St. Louis in sound and good condition.

**TERMS CASH.** We will buy animals, birds and reptiles of any description and pay cash for same.

**FAIR GROUND AND ZOO ZOO FOR RENT.** We will rent the ground to any responsible show company at reasonable terms. They cover 143 acres amply supplied with buildings, shade, and water. Six street car lines run every two minutes to the ground. We have a mile race course, and a circular amphitheatre that will shelter 75,000 persons.

For terms and particulars address to St. Louis, Mo. PESTUS J. WADE, Secretary.

**THE ACADEMY OF MUSIC,** Denver, Colorado. Size, 12x75 feet. The safest and most substantial theatre building between Kansas City and San Francisco, and the most popular resort for Denver's best people. Seating capacity, 1,300 opera-chairs. Open all year. In the very centre of business. Supplied with all modern improvements required in first-class theatres. Seven large exits. First-class Dramatic, Musical, Minstrel and Comedy Companies played on shares terms. For vacant dates 1885 and '86, address P. T. HUGHES, sole owner and manager. Prompt reply and diagram of seats on application.

**BOONVILLE, MISSOURI.** **THESPIAN HALL,** The only place of amusement in the city. Everything new, changing undergone a thorough renovation. The auditorium, which is situated on the ground floor, with ample exits on all sides, has been beautifully decorated. Stage thoroughly stocked with new scenery and lighted with gas. Outside balcony for music. Three large, well-furnished dressing-rooms. Seating capacity, 500. Population about six thousand. First-class show town. Good hotels, billposters, etc. We are now prepared to book first-class attractions season 1885 and '86. Will share first-class companies, or rent if desired. SPEED & LON STEPHENS, Proprietors.

**GRAND OPERA-HOUSE,** MIDDLETOWN, PA. WILL BE READY TO OPEN Sept. 15, 1885. Will seat 1,000 persons. Stage 55x24 feet. Address for dates, etc., STEPHAN & CAMPBELL, Proprietors.

**NEW OPERA-HOUSE,** ADAIRVILLE, LOGAN COUNTY, KENTUCKY. We have just finished and had furnished by Soman & Landis, Chicago, one of the most complete halls in Southern Kentucky, located at the present terminus of the Owensboro and Nashville Railroad, with a population of 1,000 and seating capacity of hall 400. We can insure liberal patronage to first-class entertainments. Correspondence solicited. ADAIRVILLE HALL CO.

**French Opera-house** NEW ORLEANS, TO RENT. APPLY TO MERCHANTS' MUTUAL INSURANCE CO., NEW ORLEANS, LA.

**FRED WALDMANN'S** NEWARK OPERA-HOUSE FIRST-CLASS DRAMATIC AND VARIETY COMBINATIONS CAN NOW BOOK TIME FOR SEASON OF 1885 AND '86. SEASON WILL OPEN AUGUST 24. ADDRESS FRED WALDMANN, MANAGER.

**NEW OPERA-HOUSE at Huron, Dakota.** Will be completed Sept. 1. Size of stage, 24x45; seating capacity, 1,200; full set of scenery. Will play first-class companies on percent. We are now ready to commence booking time. Address HELM & WALTERS, Proprietors and Managers, Grand Opera-house, Huron, Dakota.

**NEW OPERA-HOUSE, Chippewa Falls, Wis.** Seating capacity, 1,400; population, 10,000. Good show town. Roller skating in building. First-class attractions wanted for Opera-house and Rink at all times. Address L. E. WATERMAN & CO., Chippewa Falls, Wis.

**JACKSON'S OPERA-HOUSE, Kosciusko, Miss.** Just completed. Has full set fine scenery and opera-chairs. Can seat about 450. Number of inhabitants, 1,500. Open for the season. Correspondence solicited. S. A. JACKSON, Manager.

**Johnson Hall, Gardiner, Me.** The first floor of the building has this season been changed from a stable to a dry goods store, which removes the only objection to this hall, and it is now ready for engagements on reasonable terms. Apply to BENJ. JOHNSON, Gardiner, Me.

**CIRCUS LIGHTS.** JOSEPH RICKETT, Manufacturer OF FINE MAGNIFICENT LIGHTS, 2,428 North Fifth street, Philadelphia, Pa.

**WANTED, OUTDOOR ATTRACTIONS** FOR KEYTAVILLE CENTRAL FAIR, commencing Oct. 6, 1885. Five days. WM. E. HILL, Manager.

**VAN FLEET, JOBPRINTER** New York Clipper Building.

# THE SIXTH SEASON. **ORRIN BROS.'** GRAND CIRCUS AND MENAGERIE, IN MEXICO FOR THE WINTER. FIRST-CLASS CIRCUS SPECIALTIES WANTED FOR OPENING AND LATER.

Any Thorough Novelty that can be done in a Circus-ring not depending on the English Language for success. All must do more than one act, on account of changing programme repeatedly. We can use almost any artistic attraction, as Pantomime, Japanese Performers, Lady Orchestra, Skaters, Bicyclists, Knock-about Song-and-dance Men, Musical-mokes, Lady Performers in all Branches, Clowns, Fire-performers, Snake-charmers, Curiosities, Etc.

Don't wish any Leapers, Tumblers or Bar performers unless doing other Specialties also. Engagements made for 24 weeks with privileges of longer. We pay salaries in Mexican dollars (100 cents there). Half fares on to company (balance advanced), and half fares to United States at end of engagement. Board there, seven to ten dollars per week. Send lowest salaries, your acts, permanent address and ALL particulars. Write ONLY on above conditions—first class only wanted. Inclose a postal note negative. Address ORRIN BROS., care of CLIPPER, N. Y., or JOHN WORLAND, W. W. Cole's show, en route. Those engaged will please send us date when they can leave.

**BRONZE.** **MISS LOUISE MURIO.** The Only Correct Representative of the Famous Bartholdi Statue in Bronze. Fac simile of the Pedestal, Illuminated Scenery and Grand Magic Torch. No electric light. Carry all my own properties and scenery. Aug. 3 to Sept. 6, Grand, Louisville; Sept. 7-14, Park, Nashville. Few open dates. Address, as per note.

Miss Louise's Bronze Statue is a perfect success, and I heartily recommend her to managers who desire a first-class attraction. J. P. WHITTEN.

**ST. PAUL'S GRAND FAMILY MUSEUM** Exposition Block, Fourth, near Wabash.

WM. F. GORE (late of Lill's Museum, Milwaukee, Wis.) Manager. Grand Opening Monday, Sept. 7, the Third Week of this Superb Amusement Resort, containing 33 Vast Halls, 3. Heated by Steam, Lit by Electricity, and Fitted Up Regardless of Expense.

**WANTED** For Season of 1885-86—Marvels of Nature, Living Wonders, Mechanical Devices and everything that is Curious, Novel and Interesting. State lowest salary in first letter. I. J. HOON, telegraph at once open time and lowest salary for long engagement.

**NOTES.**—The management is fully endorsed by Messrs. JACOB LITT of Milwaukee, Wis., and STANHOPE & EPSTEIN of Chicago.

**ROBERT AND WILLIAM GILFORD,** GLADIATORIAL STATUE-ACT, EXTRAORDINARY ACT OF EQUIPOISE, DOUBLE JUGGLING-ACT WITH CANNON BALLS.

The above acts are without equal the only performance of the kind before the American public. Four Seasons a feature of the Barnum Show. First open date, Oct. 26, 1885. Address Barnum Circus on road, or permanent address, Orange, N. J.

**WANTED AT ALL TIMES,** FOR STANHOPE & EPSTEIN'S NEW DIME MUSEUM AND BIJOU THEATRE, 111, 113, 115 and 117 Randolph street, CHICAGO, ILL.

First-class Specialty People; High-class Museum Features; everything rare, unique or marvellous. Address all letters to STANHOPE & EPSTEIN, sole Proprietors and Managers, New Dime Museum, Randolph st., Chicago, Ill.

**HOWARD HOUSE,** WASHINGTON, D. C. SPECIAL RATES TO PROFESSIONAL PEOPLE.

**St. Charles Hotel,** 15 and 17 SOUTH CLARK STREET, CHICAGO, ILL. Professionals' Home. Convenient to all theatres and Museums. Rates very reasonable.

**SKATING-PARLOR FOR SALE.** The undersigned, having business that requires his sole time, offers for sale his large and spacious skating-parlor, situated in centre of a thriving Pennsylvania town of 10,000 inhabitants. Building 64x126 feet; heated by steam; lighted by large gas lamps; and furnished with 400 pairs skates. Only place of amusement in town. Building first-class, and adapted for Opera-house, large galleries, total seating capacity, 1,200. For sale as a first-class skating-parlor. After a very successful season, closed June 1. Full particulars and price on application. HENRY INDELLER, Walton, Delaware County, N. Y.

**WANTED,** TO OPEN Ruick's New Opera-house, Lagrange, IND. A FIRST-CLASS OPERA COMPANY Nov. 1. Can guarantee from 250 to 400 dollars to a first-class company. Emma Abbott of Tompkins place write. F. D. RUICK, Manager and Proprietor.

**SIXTH AVENUE THEATRE,** BEAVER FALLS, PA. Seating capacity, 1,200; dimensions of stage, 35x70; proscenium opening 24 ft. nine sets of Palmer's scenery; population of town and vicinity, 25,000; on the P. W. & C. R. R. and P. and L. E. R. R. 30 miles West of Pittsburgh. Managers of First-class Companies will please address immediately for dates and terms. C. W. ROHRSKATTE, Manager.

**NO CHANGE** WILL BE MADE FOR ENGRAVING NEW BLOCKS when large quantities of PRINTING will be guaranteed. New Union Town, Minstrel Prints and other cuts.

**T. R. DAWLEY,** Great American Engraving and Printing Co., 26 Rockman street, New York

**WANTED, Dramatic or Light-comedy Co.** For Fair week, commencing Sept. 16; also Soldiers' Address, Sept. 30 and Oct. 1. Good open dates for the season. Address WATSON'S New Opera-house, Vinton, Iowa.

**Harps from Erardi of Paris and London,** PIANOFORTES, ORGANS OF GAVIOLI, PARIS. PRICES, ETC., LOW PRICES. CARLO DE LUCA, 167 Ontario street, Chicago, Ill.

**FOR THEATRICAL AND STREET WIGS** GREASE PAINTS, ETC. GO TO M. RHINDHELM, THE MANUFACTURER, 20 Grand street, New York. RENT FOR REDUCED PRICE—LIVE

**CHANCE OF MANAGEMENT** Lannon's Opera-house, Alexandria, Va. Seating capacity, 1,300; heated by steam; folding chairs. Will rent or share. First-class troupes solicited; none other need apply. Address L. BRILL JR. & CO., Managers, L. Box 25.

**Curiosities, Novelties and Small Animals** SUITABLE FOR MUSEUM. WANTED IMMEDIATELY. Will rent or share. State lowest prices. Address NICK NORTON, Wood's Museum, Omaha, Neb.

**RED, BLUE OR BLACK** CLOES, 15-18 inch long and 4-inch wide. Dutch Cloes, \$2.50; Fright Cloes, \$2.50; Burnt Cloes, \$2.50; Rosewood Boxes, etc.; Tambos, \$2; Banjos, \$3; Triangle, \$1; Octavina, \$1. Preparation, per box, 50c.; Negro Wigs, \$1 each; Plays, etc. Dancing Made Easy, \$2. Negro Minstrel's Gumbo, \$2. Kodman Wigs, \$1.50 each. Adah I. Menken's Life and Poems, \$2. Send stamp for Prices of Minstrel and Stage Goods, Musical Instruments, etc. Remit by P. O. order or registered letter to ED. JAM. BROS. CO., 417 Fifth Building, 15 and 17 Centre street, New York.

**WANTED IMMEDIATELY, FEMALE CORNET SOLOIST;** ALSO, FEMALE VIOLIN SOLOIST,

With other Female Specialties in every line. Must be young and attractive and strictly first-class. Best base. Address at once JOHN F. BECKER, Proprietor Royal Palace Academy, New Orleans, La.

**STAGE SCENERY.** Sosman & Landis' Scenic Studio, 277 and 279 SOUTH CLARK STREET, CHICAGO, ILL.

We paint more scenery than all other studios combined. Our scenery is bright, durable and attractive. We employ the very best artists, yet our prices are the very lowest. Our best references are the 600 HOUSES NOW USING OUR SCENERY. Estimates cheerfully furnished. Why not get the best?

**SCENERY** ELEGANT DROP-CURTAINS, Scenes, Wings, Borders, etc. New and artistic. Estimates sent. SNYDER & KINGRED, Vindicator, Ohio.

**ESTABLISHED 1845.** SEAVEY'S SCENIC-STUDIO, 216 East Fifth street, New York. Theatrical Scenery. Couches' Patent Kink Decorations. Send for estimates.

**TO CIRCUS AND SIDESHOW MANAGERS.** IMPROVED CIRCUS TENTS, With patent lap-lacing, rendering the tent stronger more waterproof, more durable and saving in every way, without increasing the cost. M. K. SUNKEL, Patentee and Manufacturer, 185 South street, New York City.

**WANTED IMMEDIATELY, FEMALE CORNET SOLOIST;** ALSO, FEMALE VIOLIN SOLOIST,

With other Female Specialties in every line. Must be young and attractive and strictly first-class. Best base. Address at once JOHN F. BECKER, Proprietor Royal Palace Academy, New Orleans, La.

**STAGE SCENERY.** Sosman & Landis' Scenic Studio, 277 and 279 SOUTH CLARK STREET, CHICAGO, ILL.

We paint more scenery than all other studios combined. Our scenery is bright, durable and attractive. We employ the very best artists, yet our prices are the very lowest. Our best references are the 600 HOUSES NOW USING OUR SCENERY. Estimates cheerfully furnished. Why not get the best?

**SCENERY** ELEGANT DROP-CURTAINS, Scenes, Wings, Borders, etc. New and artistic. Estimates sent. SNYDER & KINGRED, Vindicator, Ohio.

**ESTABLISHED 1845.** SEAVEY'S SCENIC-STUDIO, 216 East Fifth street, New York. Theatrical Scenery. Couches' Patent Kink Decorations. Send for estimates.

**TO CIRCUS AND SIDESHOW MANAGERS.** IMPROVED CIRCUS TENTS, With patent lap-lacing, rendering the tent stronger more waterproof, more durable and saving in every way, without increasing the cost. M. K. SUNKEL, Patentee and Manufacturer, 185 South street, New York City.











